

**Friends Who Came to See Me**

**Drawings from the Collection of  
John Ashbery**



# Friends Who Came to See Me

## Drawings from the Collection of **John Ashbery**

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**The Morgan Library & Museum, New York**



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## Norman Bluhm

Chicago 1921–1999 East Wallingford, Vermont

### **Untitled, 1961**

Oil paint and opaque watercolor, 24<sup>3</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>4</sub> in.  
(61.9 × 48.9 cm)

2019.152

Norman Bluhm was part of the second generation of Abstract Expressionists and continued to practice a gestural style at a time when post-painterly abstraction, Pop art, and Minimalism were dominating the gallery scene. Bluhm's delayed arrival at Action painting, which he adopted in the late 1950s, can partly be attributed to the time that he spent in Paris between 1947 and 1956. It was there that he encountered Joan Mitchell and Sam Francis and very likely first met John Ashbery, who lived in the French capital between 1955 and 1965. In his art criticism, Ashbery expressed appreciation for the way that Bluhm and other Paris-based American painters were less concerned with following trends.<sup>1</sup>

After Bluhm returned to the United States and settled in New York in the late 1950s, he transitioned away from all-over compositions inspired by Joan Mitchell and started working in the manner of this untitled painting. Influenced by the gestural approach of Franz Kline, Bluhm began to employ overlapping brushstrokes, often orienting them in opposing directions. He regularly used black and white pigments for the larger sweeping marks but also incorporated primary and secondary colors in his works, such as the blue and yellow seen here, leaving an open space at the intersection.<sup>2</sup>

When writing on Bluhm in the mid-1960s, Ashbery praised the “pungent color harmonies” and “new architectural dimension” that the painter had introduced earlier that decade.<sup>3</sup>

Bluhm's attention to chance elements in his paintings from the 1960s is a quality also found in the poetry of his friends Frank O'Hara, Bill Berkson, and Paul Aster, who traveled in the same literary circles as Ashbery. Bluhm often collaborated with writers on poem-paintings that used the immediacy of his gestural style as a basis for texts that favored the present tense. To this end, Bluhm made evident his manipulation of the paper in the drying process by placing it at an angle, rather than laying it flat. Over the course of many layers, this practice led to the formation of vertically oriented drips. This untitled work and others like it from the early 1960s represent a point in Bluhm's career that has endured in retrospective analyses of late Abstract Expressionism, despite the fact that they were hardly exhibited in galleries at the time of their making.<sup>4</sup>

—Stephanie Lebas Huber



## Francesco Clemente

b. 1952, Naples, Italy

### Untitled, 2007

Watercolor, 18 × 24 in. (45.7 × 61 cm)  
2019.155

Since he began his career in Italy in the 1970s, Francesco Clemente's paintings have exhibited a host of transcultural influences, sourced from Indian, Caribbean, and Brazilian traditions. He moved to New York City in the 1980s and, along with Sandro Chia and Enzo Cucchi, became affiliated with Transavanguardia (literally, "beyond the avant-garde"), a figurative Neo-Expressionist movement characterized by an intentionally enigmatic use of mythic tropes. Speaking to John Ashbery for *Interview Magazine* in 1988, Clemente explained the importance of repetition and symbolism in his process, describing his work as a "continuous proliferation of images."<sup>1</sup>

Between 2006 and 2008, when Clemente made this untitled painting, he was spending long periods of time in Rio de Janeiro and Bahia, where he developed an interest in ritual performances and objects derived from Candomblé, a syncretic religion that combines Yoruba deities with Catholic iconography.<sup>2</sup> To evoke the intangible spiritual power of Candomblé ritual, Clemente exploited watercolor's capacity to dissolve or annihilate itself, allowing the pigment to pool and leave behind watermarks.<sup>3</sup>

The checkerboard at the bottom of this watercolor, as well as the pair of draped objects, which dangle from nails

hammered into an undefined surface recall imagery from other works made around this time. In 2005 Clemente produced a series of seven watercolors with the checkerboard motif—all self-portraits with titles referencing different planets in the solar system. In every painting from that series, Clemente's face appears behind a grid filled with randomized numbers. The curator Norman Rosenthal has likened the checkerboard in Clemente's work to a structure that connects Eastern and Western numerological concepts, from ancient Chinese *I Ching* to Friedrich Nietzsche's notion of mathematics as something that can visualize the human relationship to all things.<sup>4</sup> The hanging nail, a recurring motif in Clemente's Brazilian works, likely refers to the voodoo practice of hammering metal spikes into a wooden block.<sup>5</sup> The year prior, in the watercolor *Actors of the Terreiro II*, produced in Rio de Janeiro, Clemente made a pile of nails the central subject. The artist has described his tendency to make slight variations on a theme as a ritual practice in and of itself, one that allows him to reflect upon subtle slip-pages in spiritual meaning over time.<sup>6</sup>

—Stephanie Lebas Huber



## Suzan Frecon

b. 1941, Mexico, Pennsylvania

### ***Double Orange Curved, Indigo,* 2007**

Watercolor,  $4\frac{3}{4} \times 6\frac{1}{4}$  in. (12.1 × 15.9 cm)  
Inscribed on verso: For John Ashbery / 7/28/07 /  
double orange curved, indigo / Suzan Frecon  
2019.156

Suzan Frecon has sometimes been grouped alongside the Hard-Edge painters of the 1960s, but throughout her career she has intentionally set herself apart from other geometric abstractionists in her painterly approach.<sup>1</sup> Moved by her encounter with Matthias Grünewald's sixteenth-century Isenheim Altarpiece while studying abroad in France during her junior year at Penn State University in the early 1960s, she soon after enrolled at L'École des Beaux-Arts in Paris (1963–1966).<sup>2</sup> In the 1980s Frecon renewed her focus on combining spiritual and mathematical principles in her art. First, in 1982, she saw a Cimabue painting—his thirteenth-century crucifix from the Church of Santa Croce, Florence—on loan at the Metropolitan Museum of Art in New York. Later, at the 1989 exhibition of Hilma af Klint's work at P.S. 1 in Queens, she was inspired by how af Klint, versed in Theosophy, used numerical values and asymmetry to bring scientific concepts into conversation with the divine. Frecon then began to implement mathematical rules such as the golden section in her own compositions, and to allow her works to take form via the painting process itself.<sup>3</sup>

A gift for John Ashbery on his eightieth birthday, *Double Orange Curved, Indigo* is part of a series of watercolors that Frecon made between the mid-1990s

and early 2000s. Seeing herself as more of an oil painter, she only began working in watercolor following an illness in the late 1980s. The smaller format proved to be more manageable during her recovery.<sup>4</sup> Frecon usually makes watercolors as studies for her larger-scale oils, but that is not the case with this work, which is one in an unnumbered series that the artist traces back to her oil-on-linen painting *Double Red Curved* (2003), now at the Kunstmuseum Bern in Switzerland.<sup>5</sup>

Frecon often designs her forms to be commensurate to the measurements of the support, a practice that she has compared to the modular planning of the Chartres Cathedral and its construction of harmonious proportional relationships. She begins by first selecting pigments, then attempts to determine a composition that undermines the natural symmetry of the canvas, panel, or paper.<sup>6</sup> For her watercolors she often uses found paper with irregularities, such as holes or tears, to yield unique and unpredictable results that deny symmetry.<sup>7</sup>

The color and arched lines in *Double Orange Curved, Indigo* are features that date back to Frecon's 1996 series *Point of No Return*. In that series Frecon began experimenting with the luminous quality of the pigment by allowing the paint to pool in certain areas, which produced a contrast with the matte portions of the painting; the indigo creates the illusion of blackness in the nonreflective zones. For Frecon, the arc, formed by one of the most simplified, natural movements of the brush in her hand, establishes a unit of measurement for the rest of the painting.<sup>8</sup>

—Stephanie Lebas Huber



## R. B. Kitaj

Chagrin Falls, Ohio, 1932–2007 Los Angeles

### **Untitled (Portrait of John Ashbery), 1979**

Charcoal and pastel, 25½ × 18½ in.  
(64.8 × 47 cm)  
2019.162

R. B. Kitaj, born Ronald Brooks-Benway in northeastern Ohio, established his career in the United Kingdom. He first moved there to study at Oxford's Ruskin School in 1958 and then attended the Royal College of Art in London from 1959 to 1961. While in Britain he started to go by his first two initials and his stepfather's surname, and initiated the rigorous practice of life drawing for which he became known.<sup>1</sup> Kitaj was an important figure in the School of London (a term of his own invention), which comprised a loosely affiliated group of artists that also included Francis Bacon, Lucian Freud, and David Hockney.<sup>2</sup>

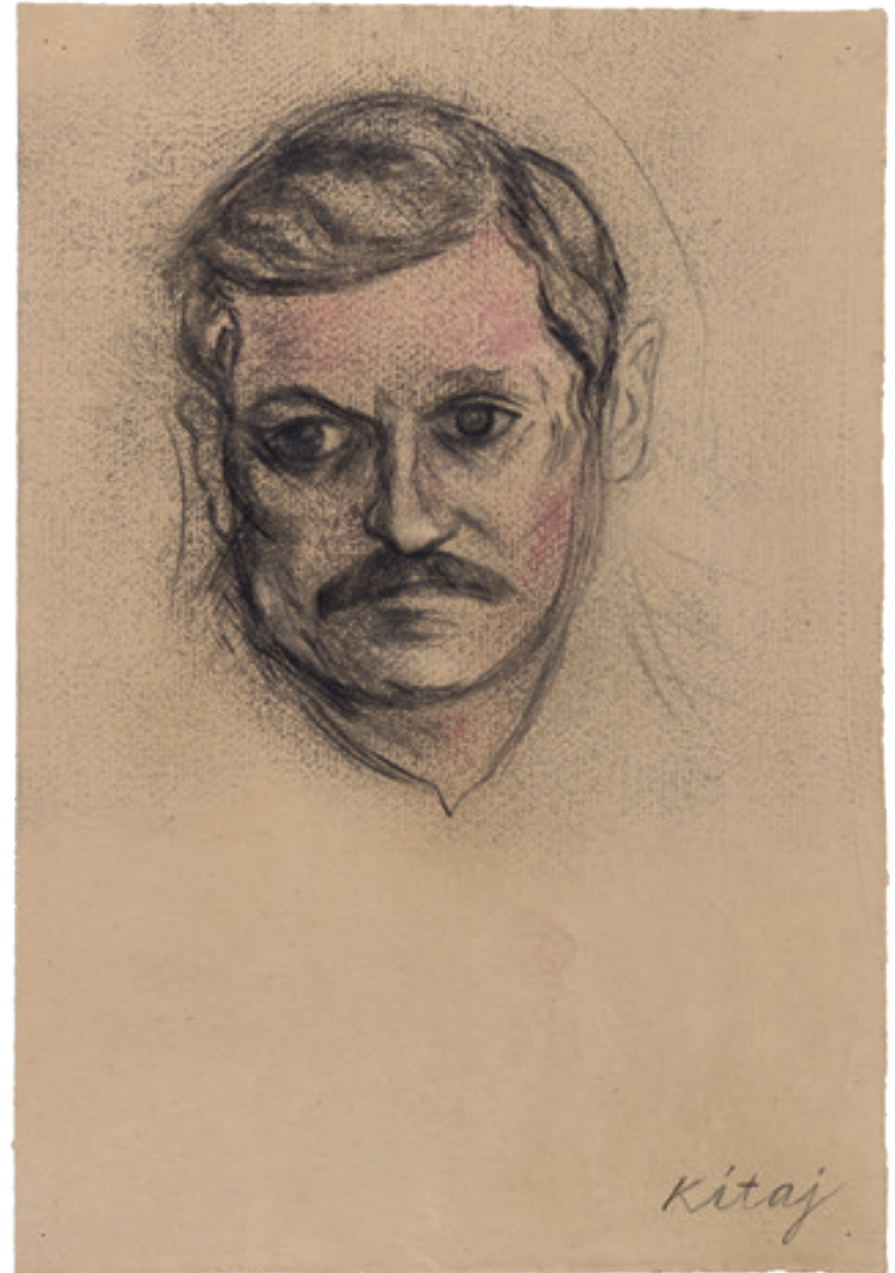
In the 1960s Kitaj cultivated a repertoire of decontextualized, crudely drawn figures with exaggerated flaws or hybridized bodies, which he often depicted in overtly sexual scenarios calculated to offend his puritan critics. He claimed to have been inspired by his desire to reconcile his expatriate American and Jewish identities, a subject that preoccupied him as he followed the 1961 Eichmann trial in Jerusalem.<sup>3</sup> John Ashbery was attracted to outsiders who did not follow popular trends, and Kitaj was one of his favorite artists. David Bergman, in his introduction to Ashbery's collected art criticism, listed Kitaj among "professional exiles like

me" that Ashbery may have had in mind when writing "The Skaters" (*Rivers and Mountains*, 1966).<sup>4</sup>

In 1978 Kitaj returned to the United States for an artist residency at Dartmouth College, where he once again became acutely aware of his Jewish identity.<sup>5</sup> Following his brief stint in New Hampshire, he spent the summer drawing in pastel at his house in Sant Feliu de Guíxols, Spain, and then returned to the United States to live in Greenwich Village. During this yearlong stay in New York, from 1978 to 1979, the artist drew several likenesses of Ashbery, including this example.<sup>6</sup> Not long after completing these portraits, Kitaj made a series of prints based on the drawings. These included a soft-ground etching with a nearly identical pose and composition that the artist produced in an edition of twenty-five, of which the British Museum owns an impression.<sup>7</sup>

In the same year that Kitaj made this portrait, Ashbery wrote in *New York* magazine about his admiration for the artist's purposeful draftsmanship, noting the "delicate whiplash of outline, the melancholy smudges of shadow. An image has been deftly but firmly coaxed into being, and it will stay around to haunt you."<sup>8</sup> Ashbery further noted that, while portraiture had not always been the genre for which Kitaj was best known, in the late 1970s he took a newfound interest in "celebrating, in [his] own special and oblique way, the human figure."<sup>9</sup>

—Stephanie Lebas Huber



## Rodrigo Moynihan

Santa Cruz de Tenerife, Canary Islands,  
1910–1990 London

### JA at St. E., 1962

Colored inks and marker on paper removed  
from a sketchbook, 26 × 21½ in. (66 × 54.3 cm)  
Inscribed at lower right: JA at St E / for John  
with affection and admiration Rodrigo / 1962  
2019.163

Rodrigo Moynihan was a British artist born in the Canary Islands to an Irish father and a Spanish mother. After studying at London's Slade School of Fine Art (1928–1931), where he met painters Geoffrey Tibble and William Coldstream, in the mid-1930s Moynihan and his friends founded a movement they called Objective Abstraction, which embraced a materials-based approach that focused on the “objective” qualities of pigment.<sup>1</sup> By 1937, however, the London-based group, in their similarly short-lived iteration as the Euston Road School, began favoring realist figuration. Moynihan's portrait of John Ashbery, made decades later, in 1962, combines traits from these two stylistic periods, as do many of his later works. It captures the sitter's likeness with relative precision while also reflexively referencing the medium of watercolor.

John Ashbery first met Moynihan in Paris during January of 1961, when the artist Jean Hélion, a mutual friend, suggested that Ashbery go look at the paintings in Moynihan's studio. At that time Moynihan and his wife, fellow painter Anne Dunn, were based near the Porte Brancion.<sup>2</sup> Ashbery was impressed with Moynihan's restrained mode of application, later describing it as moody and

lighter in touch than the styles of Jackson Pollock or Willem de Kooning in the way that he opted for scumbles rather than loaded drips.<sup>3</sup> Nevertheless, the poet also identified the early 1960s as a dark time in Moynihan's career, wherein the artist returned to the abstraction of his earlier years and opted for a “somber palette and awkward, mutilated-looking shapes” reminiscent of Goya.<sup>4</sup>

This portrait was made the year after Ashbery and Moynihan met. In the title, *St. E* refers to St. Estève, the town in the south of France where Moynihan and Dunn set up a home and studio in the autumn of 1960.<sup>5</sup> It was there that Ashbery and the couple established a close, meaningful friendship that endured the rest of their lives and resulted in collaborations such as *Art and Literature*, a magazine that the three coedited, along with Sonia Orwell, from 1964 to 1967.<sup>6</sup> The time spent in Estève inspired some of Ashbery's favorite poems and led Moynihan to return some of his formalist experiments of the 1930s. The latter tendency can be seen in the brushstrokes in this portrait. Pulling a page from a sketchbook, Moynihan began with a rough outline of the figure in marker, applying his contours with careful—and sometimes hesitant—marks. Next, with a wavering line and a rash of dots, he sketched out Ashbery's jawline, eyebrow, and aquiline nose and added a dark blue contour in ink to establish the hairline. He then interrupted the initial deliberation of this sketch with a water-loaded brush, saturating the eyes, cheeks and hair, even scratching into his rendering of the author's right eye in the process.

—Stephanie Lebas Huber



## Philip Pearlstein

Pittsburgh 1924–2022 New York

### **Untitled (Portrait of John Ashbery), ca. 1972**

Graphite, 19 × 24 in. (48.3 × 61 cm)  
2019.164

Philip Pearlstein became known in the 1960s for his almost clinical, unidealized paintings of nudes. Rejecting the abstract tendencies that dominated the avant-garde of the time—especially Abstract Expressionism—Pearlstein embraced a style that depicted the world with cold precision. He always worked from observation and avoided storytelling, stating in 1971, “I don’t even want my images of people, clothed or unclothed, to have meaning other than to be representations of models in my studio.”<sup>1</sup>

He adopted the same direct approach in his portraits, of which he made more than 270 from the beginning of his career in 1943 until he stopped working in 2019. He used a wide array of media, from oil to watercolor to pencil, and his subjects ranged from emerging artists to famous public personalities, such as former Secretary of State Henry Kissinger, as well as art world luminaries like Photorealist Chuck Close and art historian Linda Nochlin. Often depicting either friends or acquaintances, Pearlstein had a habit of gifting the portraits directly to the sitter, as he did with this drawing of John Ashbery. It was made in Pearlstein’s studio, on the top floor of a brownstone building on West 88th Street in New York, when Ashbery was in his forties.<sup>2</sup> Typical of Pearlstein’s

work in the genre, the drawing captures Ashbery with an unposed, disengaged expression. His eyes appear open wide yet also aloof, as if he is in a solitary state of deep thought, almost unaware that the artist was drawing his likeness. Pearlstein rendered the face carefully using hatching and crosshatching, paying particular attention to the light falling on the hair, the face, and the open collar of the shirt.

Described by the artist as “casual friends,”<sup>3</sup> Ashbery and Pearlstein first got to know one another when the former was an executive editor at *ARTnews*, a position that the poet held from December 1965 until 1972, around the same year that this drawing was made. The friends continued to cross paths once they both entered academia. In 1974, not long after leaving *ARTnews*, Ashbery began teaching in the poetry MFA program at Brooklyn College, the same university where Pearlstein worked as a professor of fine art from 1963 until his retirement in 1988.

One point of interest shared by the two men was their dedication to finding new forms of art based on the observation of reality. While Pearlstein had become known for his unrelenting, almost veristic treatment of his subjects, Ashbery introduced into his own poetry something that he described as a “counterfeit reality”—an aesthetic that sought to go beyond the real to uncover revelations about the world.<sup>4</sup>

—Stephanie Lebas Huber



## Larry Rivers

The Bronx 1923–2002 Southampton, New York

### **Untitled (Portrait of John Ashbery), ca. 1950** (p. 77)

Graphite, 11½ × 9 in. (29.2 × 22.9 cm)  
2019.166

### **Untitled (Portrait of John Ashbery), 1962** (p. 79)

Graphite on paper removed from a sketch-  
book, 14½ × 16½ in. (36.8 × 41.9 cm)  
Purchased on the Manley Family Fund; 2022.8

### **David and John, 1977** (p. 81)

Graphite and colored pencil with blue ball-  
point pen on joined papers, 27¾ × 24 in.  
(70.5 × 61 cm)  
2019.167

Born Yitzroch Loiza Grossberg, the artist better known as Larry Rivers changed his name in 1940 for his first career as a jazz saxophonist. He ultimately brought his musical sensibilities into his painting practice, which he began in earnest after studying for one year (from 1947 to 1948) at the Hans Hofmann School in New York. Only in retrospect, Rivers has been credited with introducing a painting style in the 1950s that helped bridge the transition from Abstract Expressionism to Pop art. According to John Ashbery, Rivers was misunderstood during his time as an unsuccessful practitioner of the latter style, when in reality making Pop art was never the artist's intention.<sup>1</sup>

In the untitled portrait of Ashbery from circa 1950, Rivers was in a phase of attacking history, best exemplified in his work in oil, graphite, and charcoal titled *Washington Crossing the Delaware* (1953), now at the Museum of Modern

Art in New York. In the early 1950s Rivers had an obsessive focus on draftsmanship, often erasing or smudging his pencil or charcoal drawings and leaving traces of this subtractive process on the surface. His use of erasure, influenced by jazz improvisation, is often compared to the Abstract Expressionism of Willem de Kooning, who was at this time was just embarking on a series of paintings and drawings titled *Woman* (1950–53).

Rivers had first met Ashbery in 1949, along with other writers from the his circle, including Kenneth Koch and Frank O'Hara. In the 1950s the artist's work soon began to exhibit the formal influence of their poetry. Ashbery saw this period as one of intense evolution for Rivers, characterized by stylistic experiments that borrowed from Bonnard and Soutine.<sup>2</sup> In a later account, from 1993, Ashbery described how his friend had always "been out sync" with the art world—and intentionally so. "Same as in his life, he's always been a pain in the ass, a *mauvais coucheur* (bad bedfellow) in any senses of the word, a trial and a sorrow to his friends as he tries to hurt them for their own good, to prove how much he loves them." The irascible Rivers was constantly generating ideas—sometimes useless and other times brilliant—for himself and those around him. Ashbery concluded, "If he didn't exist, we'd have to invent him, which would be no fun. But Larry is, he is fun."<sup>3</sup>

Rivers continued to use a subtractive drawing method in his 1962 portrait of Ashbery, which he cropped around the subject's head and left shoulder, including just a hint of a partially erased



tie and collar. That same year, Ashbery reviewed his friend's show at Galerie Rive Droite in Paris, describing Rivers as a "baroque artist." The poet characterized the erasure of details within the artist's compositions as producing windows through which to view the essential subject more precisely.<sup>4</sup>

Torn from a spiral paper pad, the 1962 drawing, in its format and sketch-like technique, bears a strong resemblance to another portrait that the artist made in pencil, as well as crayon and cellophane tape, in 1963: *De Kooning with My Texas Hat* (now at the Hirshhorn Museum and Sculpture Garden, Washington, DC). Rivers's work in the 1960s was often described as existing somewhere halfway between the gesture of de Kooning and the unexpected meanings found in the work of Jasper Johns and Robert Rauschenberg.<sup>5</sup>

Rivers sometimes mimicked the appearance of the mechanical means of reproduction by using stenciled letters that resemble movable type. He accomplished this effect in graphite for the drawing *David and John* from 1977, a double portrait that immortalizes Ashbery and his long-time partner (and later husband), David K. Kermani. Rivers based this composition on a series of polaroids that he took of the couple at his home in Southampton, some of which capture Ashbery at his typewriter. He made several oil paintings and drawings from that session, often pairing the portraits with Ashbery's poems. The series was subsequently shown at the Robert Miller Gallery in 1977, the year of its opening, and Rivers later gave a similar

colored-pencil-and-graphite drawing to the Metropolitan Museum of Art: *Poem and Portrait of John Ashbery (Oleum Misericordiae)*, also from 1977. Ashbery's good friend Alex Katz also painted the couple twice that very same year (both works, one on linen and the other on aluminum, are in private collections).

In Rivers's double portrait, the couple appears as if seated in the poet's workspace. John sits with a typewriter at arm's length. Overlaying the two men is an excerpt from Ashbery's poem "No Way of Knowing," from *Self-Portrait in a Convex Mirror*, published with Viking Press in 1975. Generally considered to be Ashbery's breakthrough book, *Self-Portrait* marked a new presentation of himself to the world as an openly gay man in the post-Stonewall era, and it even bears a dedication to David. Rivers's image celebrates the couple's relationship while also visualizing the first stanza of "No Way of Knowing." Beneath the opening phrase, "And then? Colors and names of colors," a prismatic fan of orthogonal lines expands into colored fields, each filled in with primary and secondary hues.

—Stephanie Lebas Huber





And then? Colors and names of colors,  
The knowledge of you a certain color had?  
The whole song bag, the eternal oom-pah refrain?  
Street scenes? A blur of pavement  
After the cycles passed, calling to each other,  
Calling each other stranger, funny-sounding names?  
Yes, probably, but in the meantime, waking up  
In the middle of a dream with one's mouth full  
Of unknown words takes in all of these:  
It is both the surface and the accidents  
Scarring that surface, yet it too only contains  
As a book on Sweden only contains the pages of that book.  
The dank no-places and the insubstantial pinacles—  
Both get carried away on the surface of a flood  
That doesn't care about anything,  
Not even about minding its own business.  
There were holidays past we used to  
Match up, and yep, they fitted together  
All right, but the days in between grow rank,  
Consume their substance, orphan, disinherit  
But the air stands in curtains, reigns  
Like a centennial. No one can get in or out  
These are parts of the same body  
One could possibly live without  
Such as a finger or elbow, but  
Necessary, and what is an doubt  
Morning it was off taking  
Now it is raining and

## Anne Ryan

Hoboken 1889–1954 Morristown, New Jersey

### Untitled, 1953

Collage of cut fabrics and papers,  $4\frac{3}{8} \times 3\frac{3}{4}$  in.  
(11.1 × 9.5 cm)

2019.168

Anne Ryan did not begin her artistic career until she was in her fifties. The daughter of a well-to-do Irish Catholic banker, Ryan abandoned her studies at twenty-one years old to marry the law student William McFadden, with whom she had three children. The family resided in the affluent Clinton Hill neighborhood of Newark, but after thirteen years Ryan legally separated from her husband. She went on to embrace a bohemian lifestyle, sharing poetry at a Washington Square bookshop in the 1920s and ultimately settling in Greenwich Village in the 1930s, where she befriended Hans Hofmann, Barnett Newman, and Tony Smith.<sup>1</sup> In 1941 Ryan formally began her artistic training under Stanley William Hayter, who had recently moved his Atelier XVII printmaking workshop from Paris to New York.<sup>2</sup>

In 1948, at nearly sixty, Ryan transitioned away from printmaking to textile collages after viewing a Kurt Schwitters exhibition at the Rose Fried Gallery in New York. Ryan's time in Hayter's workshop gave her an intimate sense of the subtle distinctions in the material qualities of various papers, as well as an understanding of how each support reacted to different substances. When Ryan began producing collages, she worked primarily with fabric scraps and brought a similar materials-based

approach as she did to her prints, taking into consideration the density, texture, and sheen of each component. As seen in this untitled collage from John Ashbery's collection, she often incorporated rag papers by Douglass Howell, who specialized in making custom papers for artists by hand.<sup>3</sup>

Critics struggled to fit Ryan into the postwar framework, sometimes likening her tolerance for a frayed edge to the Abstract Expressionists' gestural drips.<sup>4</sup> By contrast, Ashbery viewed Ryan's process as anticipatory of midcentury *matérialisme*, noting the thought and care that she gave to her poetic treatment of discarded substances.<sup>5</sup> Indeed, like the "matterist" Alberto Burri, Ryan was deeply impacted by the material ravages of World War II, the effects of which she referenced in her diary.<sup>6</sup> Ashbery also described her collages as "domestic" versions of Schwitters's Merz in the way that she repurposed cloth to evoke the patterns of aprons or dishtowels.<sup>7</sup> Ryan, however, had misgivings about the gendered readings often attributed to her work.<sup>8</sup>

Ryan's appeal to Ashbery was also very personal. Having championed her work throughout his career, the poet often noted how Ryan's collages resonated with his longtime interest in the creative potential of scraps, such as the discarded items that he boxed away in his attic. The cut-and-paste "language" of the technique informed his approach to the written word, but also to the visual arts, culminating in a 2008 solo collage exhibition at the Tibor de Nagy Gallery.

—Stephanie Lebas Huber



## Niki de Saint Phalle

Neuilly-sur-Seine, France, 1930–2002 La Jolla, California

## Jean Tinguely

Fribourg, Switzerland 1925–1991 Bern, Switzerland

### **Untitled (Illustrated Letter to John Ashbery), ca. 1963** (p. 85)

Ink stamps, ballpoint pens, markers, crayons, graphite, and decal, 11 $\frac{7}{8}$  × 15 $\frac{5}{8}$  in. (30.2 × 39.7 cm)  
2019.171

### **Untitled (Illustrated Letter to John Ashbery), 1966** (p. 87)

Colored porous point and ballpoint pens, crayon, and graphite with collage of cut printed paper, paper, pink yarn, and tape, 9 $\frac{1}{2}$  × 12 $\frac{1}{4}$  in. (24.1 × 31.1 cm)  
2019.170

## Niki de Saint Phalle

### **My Love, My Love, 1968** (p. 89)

Color screenprint, 15 $\frac{3}{8}$  × 20 $\frac{1}{4}$  in. (39.1 × 51.4 cm)  
Inscribed at lower right: For my love John (e.a) / Niki de Saint Phalle July 24, 1968  
2019.169

Niki de Saint Phalle and Jean Tinguely were longtime lovers and frequent artistic collaborators who in 1971 became wife and husband. “Niki” was born Catherine Marie-Agnès Fal de Saint Phalle in Neuilly-sur-Seine, France, and was primarily raised in New York City and the Connecticut suburbs. Jean Tinguely, born in Fribourg, Switzerland, spent most of his young life in Basel. In Paris in the 1960s, they became prominent figures in Nouveau Réalisme, an irreverent movement

often described as the French answer to Pop art.

Saint Phalle and Tinguely had first met in Paris in 1955, when she was married to the American writer Harry Mathews, and Tinguely was married to the Swiss artist Eva Aeppli. Although Saint Phalle and Tinguely broke up and reunited many times—both before and throughout their marriage—they maintained a mutually intense admiration for one another’s work, and each helped the other further her or his career. Tinguely, for instance, first brought Saint Phalle into contact with the French critic Pierre Restany in Paris, who invited her to join the Nouveaux Réalistes. For her part, Saint Phalle helped Tinguely forge important relationships with American artists, such as Larry Rivers in New York. John Ashbery took notice of Saint Phalle in 1961, when he was working as an art critic in Paris and she was exhibiting her series of *Tirs* (shooting paintings). Writing a review in early July, Ashbery declared that the city’s “art season is ending not with a whimper but with a series of repeated bangs.”<sup>1</sup>

The earlier illustrated letter to Ashbery was likely made sometime in late 1963 or shortly thereafter, as indicated by a customized rubber stamp that says “Auberge du Cheval Blanc, Soisy-sur-École,” a residence in the Essonne region. Saint Phalle purchased the former inn building with Tinguely and moved there in the winter of 1963 to 1964, converting it into a home and studio.<sup>2</sup> A handwritten note also mentions the bar at the Maison de la Radio in Paris (completed in 1963),



suggesting a plan for a rendezvous with Ashbery on an unspecified Friday. This letter appears to be a collaboration by Saint Phalle and Tinguely, as well as a young child—most likely Saint Phalle’s son Philip Matthews, from her first marriage. Philip was in primary school in the early 1960s and sometimes helped his mother with her work—in the 1961 review of Saint Phalle’s shooting paintings, for instance, Ashbery noted how Philip (and his sister, Laura) “help[ed] fill the bags with paint and grudgingly contribut[ed] an occasional toy or piece of clothing for the picture.”

Saint Phalle and Tinguely both signed their names with dedications to Ashbery: “pour mon grand amour,” she added, while he wrote, “amitiés & GRRRRR.” Philip likely contributed the stick-figure drawings, decals, impressions from animal-shaped rubber stamps, and misspelled nonsense phrases written in marker, such as “maman pipi trouve plu [sic] le po” (Mama pee-pee can’t find the potty).

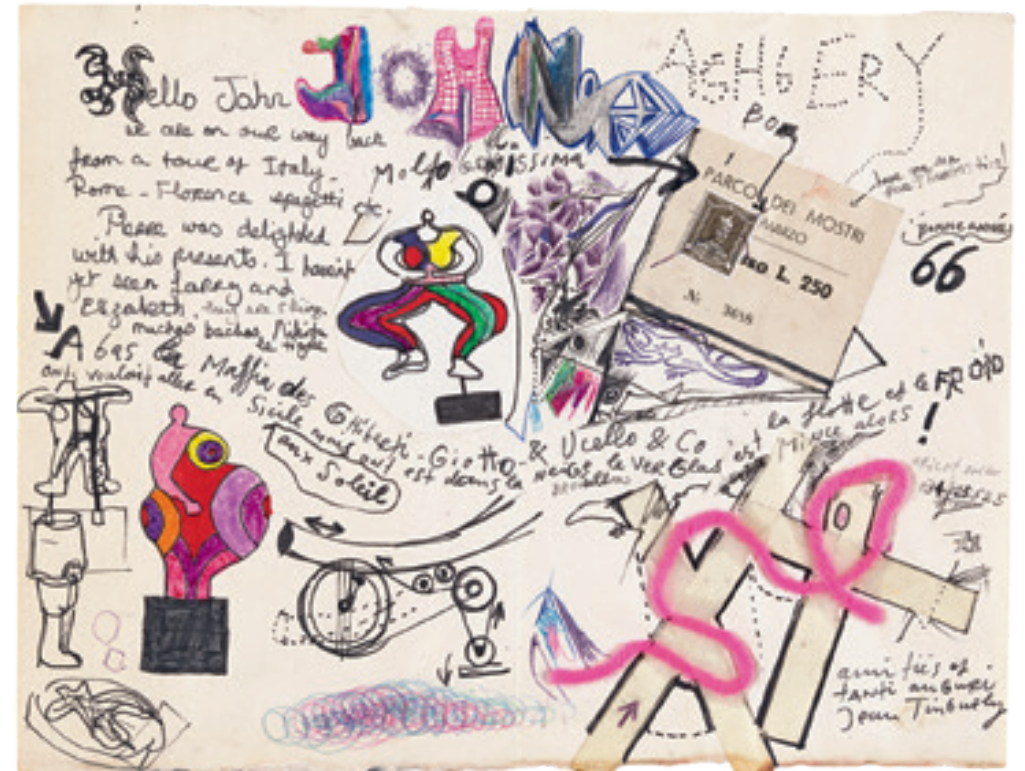
In both letters, Tinguely made pen drawings of his machine sculptures that featured multiple wheels tied together with running belts. He had recently exhibited one such work, *The Bamboo’s Swan Song*, in March of 1963 and was at that time meticulously sorting out mechanical problems, seeking ways for the kinetic sculptures to operate on what Heidi Violand-Hobi later described as a “spiritual-poetic level.” In 1963 and 1964 Tinguely was planning his first major public work, *Eureka*.<sup>3</sup> Now permanently installed on the shore of Lake Zurich, this giant

machine was notable for its lack of an identifiable function.<sup>4</sup>

A more definitive date can be given for the later missive, as it is inscribed with a New Year’s wish, “bonne année ’66.” Tinguely and Saint Phalle cowrote and signed this letter, which describes a recent tour that they had taken in Rome and Florence. The couple had also intended to travel to Sicily, but the wintry conditions, including snow, fog and ice, recounted in the letter, prevented them from doing so. Aside from the collaged elements (such as a postage stamp and yarn affixed with cellophane tape), the two artists also drafted designs for the respective series that each was developing at the time. Tinguely once again drew a machine sculpture that closely resembles *Chariot M. K. IV*, completed in 1966. The adjacent arrows suggest the back-and-forth movement of the mechanical sculpture, which is attached to an arch-like form that makes up one side of the base.

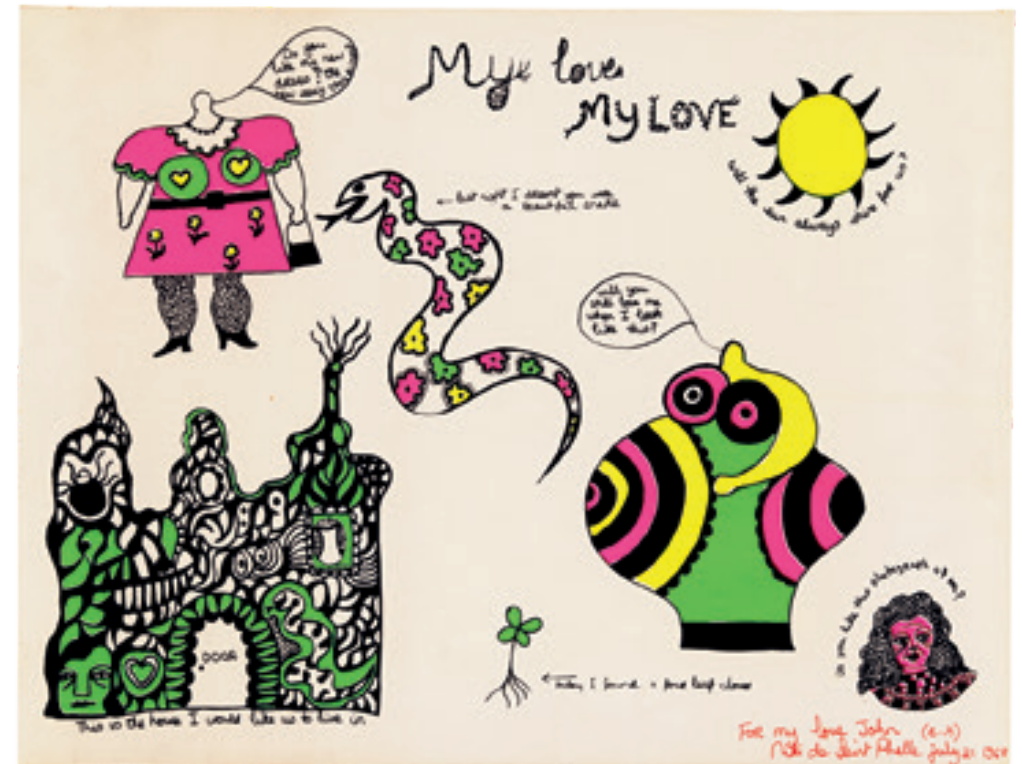
For her contribution to the letter, Saint Phalle drew an early example of one of her Nanas, a female figure with a large belly, made in vivid colors and a patchwork pattern that she began to show in exhibitions beginning in 1965. Based on a drawing of Larry Rivers’s pregnant wife Clarice, which Saint Phalle completed the year prior while visiting the couple’s home in Southampton, Long Island, the artist conceived of the Nana as a fecund goddess covered in a kaleidoscopic arrangement of flora and fauna.<sup>5</sup>

Saint Phalle included a similar pair of Nanas in her 1968 screenprint



*My Love, My Love*. Now seen as a feminist act, Saint Phalle's appropriated the French word *nana*, meaning "girl" or "chick," to describe these figures, and she further subverted traditional gender dynamics by allowing these sometimes-monumental bodies to take up an inordinate amount of space in a "man's world."<sup>6</sup> At the same time, the two Nanas depicted in this print express themselves through speech bubbles that reveal a self-conscious awareness of the male gaze, possibly inspired by Saint Phalle and Tinguely's tumultuous relationship. Pleading with an unseen male love interest for affirmation about their appearance, the women pose questions such as, "Do you like my new dress?" and "Will you still love me when I look like this?"

—Stephanie Lebas Huber



## Trevor Winkfield

b. 1944, Leeds, United Kingdom

### Study for “The Net,” 1994

Collage of cut colored and printed papers (stencil prints) with graphite, 33 × 28 in. (83.8 × 71.1 cm)

Inscribed on the verso: STUDY FOR “THE NET” / Trevor Winkfield / December 1994 / For John on his birthday, 1997 / from Trevor / with best wishes  
2019.172

Trevor Winkfield is a British-born artist, writer, editor, and translator, whose artworks are often inspired by his literary friends. That is the case with the collage *Study for “The Net,”* which, as the title suggests, is an attempt to visualize the ability of John Ashbery’s poetry to “capture everything.”<sup>1</sup> Winkfield first encountered Ashbery’s *Oath of the Tennis Court* (1962) on a trip to London’s Better Books in 1965. That spring he heard Ashbery give a public reading of “The Skaters” (*Mountains and Rivers*, 1966) at the American Embassy in Grosvenor Square, prompting him to write to the poet and ask for reading recommendations.<sup>2</sup> The two men officially met in 1969, when Winkfield moved to New York. Their early projects together included the 1977 publication of Winkfield’s translation of Raymond Roussel’s *How I Wrote Certain of My Books*, to which Ashbery contributed a pair of essays.<sup>3</sup>

Ashbery and Winkfield maintained a productive friendship of mutual influence that sometimes led the former to produce collages and the latter to create poetry, both of which were exhibited and published by the Tibor de Nagy Gallery. Winkfield, for instance, dared Ashbery to write a free-verse poem of one

hundred pages, which resulted in *Flow Chart*. Published in 1991, the first edition featured a cover design by Winkfield. Ashbery, meanwhile, applied the ekphrastic narrative logic for which he was known to his reading of Winkfield’s work. When describing the artist’s oeuvre in the 1990s, Ashbery observed how Winkfield rendered intangible ideas into something concretely describable. The poet attempted to put into words his artwork’s formal closeness to the abstract conditions of music, likening objects painted in colors to “brand new but antique toys that have been randomly stacked together,” tones that “ought to ‘scream at’ each other, but which are instead intoning something ineffable.”<sup>4</sup>

This collage is a study for a painting in acrylic on linen, now in a private collection in New York City. For this study Winkfield cut printed paper of a heavy stock into the shapes of books, triangles, and interlacing cords and pasted them onto the beige paper support. Evidence of his process can be seen in the traces of glue that he left behind on the blue border to the left. The finished acrylic version has a nearly identical composition to the study, although in the painting Winkfield added a white highlight to the green overlapping line, curved into a lasso-like form that resembles the number four. There are also minor differences in the pink tones. Winkfield gave the study to the poet in 1997 as an eightieth-birthday gift. Around that same time the artist was making illustrations for Ashbery’s 1954 poem “Novel,” published as a limited-edition book in 1998.

—Stephanie Lebas Huber



9. On the importance of the collage aesthetic for Ashbery's poetry, see Antonio Sergio Bessa, *John Ashbery: The Construction of Fiction*, exh. cat. (New York: Pratt Manhattan Gallery, 2018).

10. John Ashbery, interview with Rich Kelley, Library of America, October 2008, <https://www.loa.org/news-and-views/1312-remembering-john-ashbery-loa8217s-2008-interview/>.

11. Melanie Rehak, "The Way We Live Now: 4-4-99—Questions for John Ashbery; A Child in Time," *The New York Times*, April 4, 1999, section 6, 15.

12. John Ashbery, *Some Trees* (New York: The Ecco Press, 1978), 14, 66.

13. *John Ashbery: Collages*, Tibor de Nagy Gallery, New York, September 4–October 4, 2008, exh. cat.; *John Ashbery: Oh, What Fun!*, Tibor de Nagy Gallery, New York, September 5–October 14, 2018, exh. cat. (published by Rizzoli Electa; see note 2).

### James Bishop

1. James Bishop, "The '60s in Abstract: 13 Statements and an Essay; Interviews by Maurice Poirier and Jane Necol," *Art in America*, October 1983, 134.

2. "Artists Should Never Be Seen nor Heard: James Bishop in Conversation with Dieter Schwarz," in *James Bishop: Paintings and Works on Paper*, exh. cat. (Winterthur, Switzerland: Kunstmuseum Winterthur; Paris: Galerie nationale du Jeu de Paume; and Münster, Germany: Westfälisches Landesmuseum, 1993), 35.

3. "The '60s in Abstract," 135.

4. "Artists Should Never Be Seen nor Heard," 34.

5. John Ashbery, "American Sanctuary in Paris," *ARTnews Annual*, 1966. Reprinted in *Reported Sightings*, 94.

6. John Ashbery, "James Bishop," *ARTnews* (December 1966). Reprinted in *Reported Sightings*, 103–4.

### Norman Bluhm

1. See John Ashbery, "Joan Mitchell," *ARTnews* (April 1965). Reprinted in *Reported Sightings*, 99.

2. Raphael Rubinstein, "Ecstatic Meditations: Norman Bluhm's Paintings over Five Decades," in *Norman Bluhm*, ed. Domenico Pertocoli, trans. Doriana Comerlati and Enza Sicuri (Milan: Edizioni Gabriele Mazzotta, 2000), 23.

3. John Ashbery, "Nothing Trite at Paris Salon of Jeune Sculpture," *New York Herald Tribune* (Paris edition), May 4, 1965, 5.

4. William Agee, introduction to *Paintings by Norman Bluhm*, exh. cat. (Washington, DC: The Corcoran Gallery of Art, 1969), n.p.

### Joe Brainard

1. Quoted as the epigraph for Ashbery's text in the gallery brochure *Joe Brainard Exhibition: Assemblages & Collages*, January 4–23, 1965 (New York: The Alan Gallery, 1965).

2. Letter to Suzy Schempf, January 1962, quoted in Ron Padgett, "Boom: Joe Brainard 1961–1963," in *Joe Brainard's Art*, ed. Yasmine Shamma (Edinburgh: Edinburgh University Press, 2019), 74.

3. *ARTnews Annual* 34, ed. John Ashbery and Thomas B. Hess (New York: Newsweek, 1968). The lecture is reprinted in *Reported Sightings*, 389–95.

4. John Ashbery, in *Joe Brainard's Art*, 33.

5. *Joe Brainard Exhibition: Assemblages & Collages*, The Alan Gallery, New York, January 4–23, 1965.

6. Frank O'Hara, letter to Larry Rivers, quoted in Brad Gooch, *City Poet: The Life and Times of Frank O'Hara* (New York: Alfred A. Knopf, 1993), 430–31.

7. Brainard's series, originally published by Angel Hair Books, New York, entails *I Remember* (1970), *I Remember More* (1972), and *More I Remember More* (1973), as well as *I Remember Christmas* (New York: Museum of Modern Art, 1973).

8. *C Comics*, nos. 1–2 (New York: Boke Press, 1964, 1966). For this aspect of Brainard's work, see Bill Kartalopoulos, "Essay," in *Joe Brainard, The Complete C Comics* (New York: New York Review Books, 2025).

9. *Love, Joe: The Selected Letters of Joe Brainard*, ed. Daniel Kane (New York: Columbia University Press, 2025), 232.

10. See Ron Padgett, *Joe: A Memoir of Joe Brainard* (Minneapolis: Coffee House Press, 2004), 165–67, 172–73.

11. *Love, Joe*, 180.

12. *White on White: The White Monochrome in the 20th Century*, Museum of Contemporary Art, Chicago, December 18, 1971–January 30, 1972.

13. Quoted in Padgett, *Joe: A Memoir*, 173.

14. Tim Dlugos, "The Joe Brainard Interview," reprinted in *The Collected Writings of Joe Brainard* ([New York]: Library of America, 2012), 498.

15. Padgett, *Joe: A Memoir*, 179.

16. Lee Wohlert, "Think Tiny, Says Joe Brainard—and a Show of 1,500 Miniatures Is the Result," *People*, December 22, 1975, 72.

17. *Joe Brainard: Selections from the Butts Collection at UCSD*, Mandeville Gallery, La Jolla, California, February 19–March 22, 1987.

18. Padgett, *Joe: A Memoir*, 289.

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1. John Ashbery, "Under the Volcano: Francesco Clemente," *Interview Magazine*, March 1988, 70.

2. Arthur C. Danto, "Flights and Perchings: Francesco Clemente's Recent Works on Paper: New York, French West Indies, Brazil and India," in *Francesco Clemente: A Private Geography*, exh. cat. (Milan: Charta, 2010), 7.

3. Charles Stein, "Another Side to the Mountains," in *Francesco Clemente: Emblems and Mountains*, exh. cat. (Trento: Studio d'Arte Raffaelli, 2012), 12–13.

4. Norman Rosenthal, "The Face as a Peacock's Tail: Francesco Clemente," in *Francesco Clemente: Self-Portrait Watercolours and Pantheon*, exh. cat. (Rome: Galleria Lorcan O'Neill, 2006), 11.

5. Danto, "Flights and Perchings," 8.

6. Vincent Katz, "Interview with Francesco Clemente," in *Life Is Paradise: The Portraits of Francesco Clemente* (New York: Powerhouse Books, 1999), 176.

### Jane Freilicher

1. John Ashbery, "Works and Days," in Klaus Kertess, *Jane Freilicher* (New York: Harry N. Abrams, 2004), 10. Reprinted as "On Jane Freilicher (III)," in *Something Close to Music*, 154.

2. John Ashbery, "Jane Freilicher," in *Jane Freilicher: Paintings 1953–85*, exh. cat. (New York: Taplinger; Manchester, NH: Currier Gallery of Art, 1986), 21. Reprinted in *Reported Sightings*, 243.

3. Fairfield Porter, *Art in Its Own Terms: Selected Criticism 1935–1975*, ed. Rackstraw Downes (New York: Taplinger, 1979), 187.

4. Quoted in Kertess, *Jane Freilicher*, 43.

5. "Lecture by Jane Freilicher," undated transcript reproduced in *Jane Freilicher: '50s New York*, exh. cat. (New York: Paul Kasmin Gallery, 2018), n.p.

6. John Ashbery, in *Jane Freilicher*, exh. cat. (New York: Fischbach Gallery, 1995). Reprinted as "On Jane Freilicher (I)," in *Something Close to Music*, 83.

### Suzan Frecon

1. Josef Helfenstein, "Interview with Suzan Frecon, July 5, 2007, Artist's Studio, New York," in Josef Helfenstein and Matthias Frehner, *Form, Color, Illumination: Suzan Frecon Painting*, exh. cat. (New Haven and London: Yale University Press and the Menil Collection, 2008), 95–96.

2. Jennifer Samet, "Beer with a Painter: Suzan Frecon. The Content Is the Paint,"

*Hyperallergic* (November 21, 2020), <https://hyperallergic.com/602535/beer-with-a-painter-suzan-frecon/>.

3. Ulrich Loock, “Formlessness with Shapes,” in *Form, Color, Illumination*, 10–18.

4. Sarah Eckhardt, “Portio Minor: Suzan Frecon’s Watercolors,” in *Form, Color, Illumination*, 55–56.

5. The Morgan Library & Museum, Department of Modern and Contemporary Drawings Artist’s Questionnaire for Susan Frecon, *Double Orange Curved, Indigo*, 2019.156, dated August 30, 2023.

6. “Suzan Frecon with John Yau (2005),” in *Tell Me Something Good: Artist Interviews from The Brooklyn Rail* (New York: David Zwirner Books, 2017), 137.

7. Eckhardt, “Portio Minor,” 56, 60.

8. Over the course of her career Frecon has painted in a range of red tones, which she associates with the earth. See “Suzan Frecon with John Yau (2005),” 137–39.

## Red Grooms

1. David March, “Interview with Red Grooms,” in *Traveling with Red Grooms: Watercolors 1987–89*, exh. cat. (New York: Marlborough Gallery, 1989), 17.

2. Quoted in Carter Ratcliff, *Red Grooms* (New York: Abbeville Press, 1984), 179–80.

3. “An Interview with the Artist by Judd Tully,” in *Have Brush Will Travel: Red Grooms’ Watercolor World*, exh. cat. (New York: Marlborough Gallery, 1993), 5.

4. March, “Interview with Red Grooms,” 10.

5. March, “Interview with Red Grooms,” 4.

6. John Ashbery, “Red Grooms,” *Newsweek*, April 20, 1981. Reprinted in *Reported Sightings*, 225.

7. Ashbery, “Red Grooms,” 228.

8. John Ashbery, introduction to *Red Grooms: A Retrospective*, exh. cat. (Philadelphia: The Pennsylvania Academy of Fine Arts, 1985), 17.

## Constantin Guys

1. Correspondance et papiers de Félix et Paul Nadar, NAF 25015/184, Bibliothèque nationale de France. Départements des archives et manuscrits.

2. Griselda Pollock, *Vision and Difference: Feminism, Femininity and the Histories of Art* (London: Routledge, 2003), 99–101.

3. John Ashbery, “Constantin Guys,” in *New York Herald Tribune* (international edition), July 30, 1963. Reprinted in *Reported Sightings*, 45.

## Jean Hélon

1. Jean Hélon, “How War Has Made Me Paint,” *ARTnews* 43, no. 3 (March 1944), 17. Upon his return from the war, Hélon wrote an account of his captivity and escape that became a best-seller in the United States, where it was sold to raise money for the French war effort: *They Shall Not Have Me* (New York: E. P. Dutton, 1943).

2. “le merveilleux spectacle de la vie. . . qui est si riche, si stimulant.” Jean Hélon, letter to Paul Rosenberg, New York, November 11, 1945. The Morgan Library & Museum, Department of Literary and Historical Manuscripts; MA 3500.95.

3. John Ashbery, “Hélon Paints a Series of Portraits,” *ARTnews* 58, no. 10 (February 1960), 32.

4. “le vrai visage de la ville. . . . Cela fait penser à un tableau cubiste.” Jean Hélon, *Récits et commentaires* (Paris: ENSBA and IMEC, 2004), 35.

5. Ashbery, “Hélon Paints a Series of Portraits,” 34.

6. Jean Hélon, *Journal d’un peintre: Carnets, 1929–1984*, vol. 2 (Paris: Maeght, 1992), 13.

7. “Tout portrait est jeu, jeu sincère, jeu que l’on fait de toute son âme. Si j’ai recommencé en autant de points de la toile, c’est que je croyais saisir en petit, en plus grand, devant, derrière, de côté, cet être qui m’échappait sans cesse.” Hélon, *Récits et commentaires*, 98.

## R. B. Kitaj

1. Marco Livingstone, *Kitaj* (London: Phaidon, 1999), 18.

2. Kitaj coined the term “School of London” in the title for his introduction to the catalogue accompanying the 1976 exhibition *The Human Clay* at London’s Hayward Gallery. See R. B. Kitaj, “School of London,” in *The Human Clay*, exh. cat. (London: Arts Council of Great Britain, 1976), 1–8.

3. “Kitaj Interviewed by Richard Morphet,” in *R. B. Kitaj: A Retrospective*, exh. cat., ed. Morphet (London: Tate Gallery, 1994), 43.

4. David Bergman, introduction to *Reported Sightings*, xiv.

5. Kitaj described the constant sexual rejection that he experienced by “WASP girls” at Dartmouth. See Sue Taylor, “Artist Aggrieved,” *Art in America*, January 1, 2019, <https://www.artnews.com/art-in-america/features/artist-aggrieved-63591/>.

6. Joanne Northey, “Chronology,” in *R. B. Kitaj: A Retrospective*, 62.

7. R. B. Kitaj, *John Ashbery*, 1978. Soft-ground etching. British Museum; 2010.7062.211.

8. John Ashbery, “Poetry in Motion,” *New York*, April 16, 1979, 94–96. Reprinted in *Reported Sightings*, 300.

9. Ashbery, “Poetry in Motion,” 96.

## Jan Matulka

1. Dorothy Dehner, “Memories of Jan Matulka,” in *Jan Matulka, 1890–1972*, exh. cat. (New York: Whitney Museum of American Art; Washington, DC: National Collection of Fine Arts, Smithsonian Institution, 1980), 78.

2. Email from David K. Kermani to the author, April 23, 2022.

## Rodrigo Moynihan

1. See Lawrence Gowing, *Rodrigo Moynihan: A Retrospective Exhibition*, exh. cat. (London: Royal Academy of Arts, 1978), 8.

2. John Ashbery, foreword to *Rodrigo Moynihan: Paintings and Works on Paper*, by

Richard Shone, exh. cat. (London: Thames and Hudson, 1988), 10. Reprinted as “On Rodrigo Moynihan,” in *Something Close to Music*, 35.

3. Ashbery, foreword, 10–12. Reprinted in *Something Close to Music*, 36.

4. John Ashbery, “A Coat of Many Colors,” *Newsweek*, October 27, 1980, 119. Reprinted as “Rodrigo Moynihan,” in *Reported Sightings*, 164.

5. Richard Shone, “The Art of Rodrigo Moynihan,” in *Rodrigo Moynihan: Paintings and Works on Paper*, 27.

6. Roseanne Wasserman and Eugene Richie, “All the Things One Wants’: John Ashbery’s French Translations,” *The Massachusetts Review* 54, no. 4 (Winter 2013): 593.

## Philip Pearlstein

1. Philip Pearlstein, “Why I Paint the Way I Do,” *The New York Times*, August 22, 1971, section D, 17.

2. The Morgan Library & Museum, Department of Modern and Contemporary Drawings Artist’s Questionnaire for Philip Pearlstein, *Untitled (Portrait of John Ashbery)*, 2019.164, dated October 29, 2019.

3. Questionnaire for Philip Pearlstein, 2019.

4. John Yau, “The Poet as Art Critic,” *The American Poetry Review* 34, no. 3 (May/June 2005): 45–50.

## Fairfield Porter

1. John Spike, *Fairfield Porter: An American Classic* (New York: Harry N. Abrams, 1992), 120.

2. Ted Leigh, ed., *Material Witness: The Selected Letters of Fairfield Porter* (Ann Arbor: University of Michigan Press, 2005), 226.

3. Quoted by John Ashbery in “Respect for Things as They Are,” in *Fairfield Porter (1907–1975): Realist Painter in an Age of Abstraction*, exh. cat. (Boston: Museum of Fine Arts, 1982), 13. Reprinted in *Reported Sightings*, 317.

4. Fairfield Porter, *Art in Its Own Terms: Selected Criticism, 1935–1975*, ed. Rackstraw Downes (New York: Taplinger, 1979), 151–52.

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5. John Ashbery, introduction to *Fairfield Porter: The Collected Poems with Selected Drawings*, ed. John Yau with David K. Kermami (New York: Tibor de Nagy Editions, 1985), 40. Reprinted in *Selected Prose*, 182.
6. *Fairfield Porter: The Collected Poems*, 41.

### Larry Rivers

1. John Ashbery, "Art About Art," *New York*, August 7, 1978. Reprinted in *Reported Sightings*, 250.
2. See Vincent Katz, "Eternal Renegade," in *Larry Rivers: 1950s/1960s*, exh. cat. (New York: Tibor de Nagy Gallery, 2009), 1.
3. John Ashbery, introduction to *Larry Rivers: Art and the Artist*, exh. cat. (New York: Marlborough Gallery, 1993), 3. Reprinted as "On Larry Rivers (I)," in *Something Close to Music*, 70–71.
4. John Ashbery, "Paris Letter," *Art International* 6, no. 3 (April 1962), 61.
5. Sam Hunter, introduction to *Larry Rivers*, exh. cat. (Waltham, MA: Poses Institute of Fine Art, Brandeis University, 1965), 18.

### Anne Ryan

1. She lived for a brief stint in Mallorca, from 1931 to 1933, before returning to New York.
2. Sarah Faunce, *Anne Ryan Collages*, exh. cat. (Brooklyn: Brooklyn Museum, 1974), 6–7.
3. Faunce, *Anne Ryan Collages*, 7.
4. See Thomas Hess, "Reviews and Previews," *ARTnews* 54 (April 1955), 48.
5. John Ashbery, "A Place for Everything," *ARTnews* 69 (1970), 33.
6. Claudine Armand, *Anne Ryan: Collages*, exh. cat. (Giverny: Musée d'Art Américain; Terra Foundation for the Arts, 2001), n.p.
7. Ashbery, "A Place for Everything," 33, 73.
8. Ryan often bristled at such critical readings that implied that her work was inherently feminine because of her use of textiles. See Faunce, *Anne Ryan Collages*, 7–8.

### Niki de Saint Phalle and Jean Tinguely

1. John Ashbery, "Niki de Saint Phalle," *New York Herald Tribune* (international edition), July 2, 1961. Reprinted in *Reported Sightings*, 145–46.
2. Molly Everett, "Chronology of Tirs Séances: Niki de Saint Phalle's Shooting Sessions, 1961–1972," in *Niki de Saint Phalle in the 1960s*, ed. Jill Dawsey and Michelle White (Houston: The Menil Collection, 2022), 62.
3. Heidi E. Violand-Hobi, *Jean Tinguely: Life and Work* (Munich; New York: Prestel, 1995), 58–59.
4. Margit Hahnloser-Ingold, "Niki et la Suisse," in *Niki de Saint Phalle: Aventure Suisse* (Bern: Benteli Verlag; Fribourg: Espace Jean Tinguely—Niki de Saint Phalle; Basel: Museum Jean Tinguely, 1998), 54–56.
5. Jill Dawsey, "The First Free Women: Niki de Saint Phalle's *Nanas*," in *Niki de Saint Phalle in the 1960s*, 104.
6. Dawsey, "The First Free Women," 100.

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2. *How I Became a Painter: Trevor Winkfield in Conversation with Miles Champion* (Brooklyn: Pressed Wafer, 2014), 30.
3. See Jenni Quilter, "We even imagined the posters': Collaborations Between John Ashbery, Harry Mathews and Trevor Winkfield," *Word and Image* 25, no. 2 (2009): 192–209.
4. John Ashbery, introduction to *Trevor Winkfield's Pageant*, by Jed Perl (West Stockbridge, MA: Hard Press, 1997), 1–2. Reprinted in *Selected Prose*, 260; and as "On Trevor Winkfield," in *Something Close to Music*, 103.

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